

MAJOR AND MINOR.

The REVIEW furnishes one superior instrumental duet each month.

A ballet, "La belle endormie," by Tschalkowsky, is soon to be produced at St. Petersburg.

An interesting new composition, "The Dream of Jubal," by Dr. A. C. Mackenzie, has been produced at Liverpool, and will soon be heard in London.

The New York papers announce that Emma Berger Ferritt, a pretty young woman of St. Louis, will soon make her appearance in opera. She is twenty-three years old, has studied in Germany, and has a repertoire of fifteen operas.

It is definitely settled that Mme. Patti begins a tour of the United States in December, giving thirty performances.

Now, Patti comes to say "Good-Bye,"

And take our shekels with a sigh.

"Alas!" she says, amidst her tears,

"How can I stay away for years!

My art, my soul, my very life

And sweet exemption from all strife

Depend upon these last farewells,

That soothe dear Nicolini's spells."

"Ah! what a sight! Four thousand a night.

It luminous grows, and nobody knows

How my rising emotion is quelled by this lotion."

Miss Van Zandt had an immense success in Madrid with "Lackmè." Twenty recalls! The aria of the belis was encored. The Queen and Infanta Isabella were present at the representation.

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A new Russian pianist, named Sapelnikoff, is about to be introduced to the London public by Tschalkoffsky, who accompanies him from St. Petersburg. Sapelnikoff is a pupil of Sophie Menter, and is said to be "one of the very greatest of modern school" of pianists.

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Pauline Lucca is 48 years old. She made her debut 30 years ago at Olmutz in the part of *Elvira* in "I Puritani." Before that first appearance, which was successful, she was simply a chorister at the Vienna Opera House.

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Another story of Dr. von Bülow, who, unlike his countrymen generally, is said to have great contempt for titles. A singer at one of the Philharmonic Concerts addressed him three times as "Herr Professor." He took no notice the first and second time, but the third was too much for him. "Madame," he said, "if you wish to offend me at any cost, call me Court pianist."

The Boston Symphony Orchestra.—We have the pleasure to announce the return of the Boston Symphony Orchestra, for a series of two concerts to be given in May. This organization, of which Mr. Gerlicke is Director, is composed of the best musicians in the country, and is the pride of Boston. Its last appearance here was one of the grandest treats ever allowed us. It is no wonder that the retirement of Mr. Gerlicke, who is

one of the greatest conductors of the age, created such a stir in the East where his masterly work had given the public the finest orchestral concerts it had ever heard. Now that he is about leaving us, we feel assured his programmes here will be something never to be forgotten.

Delibes' "Kassia."—Musical circles are again discussing Delibes' lately terminated work, "Kassia," which was begun for Heilbron, lately deceased, and ended with Van Zandt in view as the probable heroine. The subject of the book is founded on a melancholy Norwegian legend, and the ballet is an important adjunct, the music of which is derived from celebrated Scandinavian melodies, varied and transcribed by M. Delibes with his usual elegant skill.

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MUSIC KUNKEL'S REVIEW

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TERMS OF SUBSCRIPTION.

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SPECIAL NOTICE.

THE publishers, in calling the attention of strangers to this number of the REVIEW, desire it distinctly understood that the April issue, with such a liberal contents of music, is no special number. Every number of the REVIEW is equally as large, and some larger, and each and every number of the REVIEW contains as many, and some issues more, pages of music.

The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs...	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, Piano Duet, 2 Songs.....	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
And the May will contain 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs.....	22 "

Making a grand total in five numbers of..... **134 Pieces.**

The pieces for May are as follows:

PIANO SOLOS.

1. **DUVERNOY, J. B.** Thirteen Studies, "Ecole Primaire." Book II. Op. 176.
2. **SCHUMANN, R.** Op. 23, No. 4. Nachstück in F major.
3. **CHOPIN, F.** Op. 43. Celebrated Tarantelle in A flat major.
4. **WOLLENHAUPT, H. A.** Op. 40. Star of Morn. Impromptu.
5. **BURLEIGH, B. W.** First Snow. Caprice.
6. **SIDUS, CARL.** Op. 207. The Enchantress. Waltz.

PIANO DUET.

7. **PAUL, JEAN.** "Her Majesty's Ship Pinafore." Fantasia Brilliant on Themes from the Opera H. M. S. Pinafore, by Sullivan.

SONGS.

8. **BEETHOVEN, L. Van.** "Adelaide," with English, German and French texts.
9. **RAFF, J.** Loved One, Good Night (Liebchen, Gute Nacht).
10. **MEYER-HELMUND, ERIK.** Slight Loss (Leichter Verlust).

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April and May numbers contained 134 pieces, and have them to subscribe.

REVIEW OF CONCERTS.

Choral Society.—The third concert of the St. Louis Choral Society was given Thursday Feb. 28, and notwithstanding a dreadful storm raged outside, the auditorium was comfortably filled. A new departure from the usual religious and ponderous productions that mark the work of this society was taken, and Massenet's "Eve" was the principal feature of the evening. This work is exceedingly sensuous in its character, and combines the orchestral ideas of Wagner and the melodic style of the old Italian and French works. It is beautifully characteristic and was received with marked satisfaction and applause by the audience. The unaccompanied chorus was redemanded by reason of its exquisite beauty and the artistic manner in which it was given. The soloists Mrs. Cunningham, Messrs. Porteous and Cousins acquitted themselves creditably. The Cantata was followed by a miscellaneous programme including the Inflammata from Rossini's Stabat Mater, solo by Mrs. Cunningham and the "Toreador" from Carmen which was sung by Mr. Porteous in a brilliant and artistic manner. He was loudly encored and compelled to repeat it. A number worthy of special mention was the serenade for strings by Dvorak which was interpreted by Mr. Otten in a manner that calls for much commendation. The fourth and last concert will be given in May. The society has in preparation the "Damnation of Faust" by Berlioz. There is a great need of good readers in the male portion of the chorus and such as have an inclination to join in the production of this work will be gladly received into the society. Mr. Otten's residence is 2344 Olive where he can be seen in reference to admission. For the present the rehearsals for the male chorus is held Monday evening at Pickwick hall.

Sig. G. Parisi, the famous violin virtuoso, and Mr. Gus. Wagner, the mandolin soloist, were tendered a concert at Memorial Hall, on the 26th ult., and were assisted by Miss Nellie Haynes, soprano, Mr. H. Boeck, zither, and Mr. A. Epstein, accompanist. The following select programme was given: 1. Violin Solo—Rhapsody Hongroise—M. Houser, Sig. G. Parisi. 2. Soprano Solo—Scene and Prayer—Der Freischütz, Miss Nellie Haynes. 3. Mandolin Solo—Santiago Spanish Mazurka, Mr. Gus. Wagner, with zither accompaniment, Mr. H. Boeck. 4. Zither Solo—Musical Dream—H. Huber, Mr. H. Boeck. 5. Violin Solo—Air Russes—Wientawski, Sig. G. Parisi. 6. Soprano Solo—Who Knows—Cowen, Miss Nellie Haynes. 7. Mandolin Solo—Arditi—a. L. Ingenue Gavotte, as played by Th. Thomas Orchestra; b. Moszkowski's Serenade, as played by Gilmore's Band, Mr. Gus. Wagner, with zither accompaniment, Mr. H. Boeck. 8. Violin Solo—Grand Concerto—H. Ernest, Sig. G. Parisi.

The third concert of the Mendelssohn Quintette Club, Mr. George Heerich, 1st Violin, Mr. Valentine Schopp, 2d Violin, Mr. Louis Mayer, Viola, Mr. Carl Froehlich, Cello, Mr. Victor Ehling, Pianist, was given Thursday evening, March 7th, 1889, assisted by Mr. W. M. Porteous, at Memorial Hall, under the management of Bollman Bros. Co. The following programme was rendered in a manner worthy of the artists participating: I. Quartette, Dittersdorf. a. Allegro. b. Andante. c. Minuetto. d. Allegro. II. "Patria," Tito Mattei, Mr. W. M. Porteous. III. Quartette, Andante, from Op. 18, No. 5 Beethoven. IV. "The Storm-Flend," I. L. Roedel, Mr. W. M. Porteous. V. Quintette—Op. 49, Becker. 1. Allegro. 2. Adagio. 3. Allegro.

Bollman Bros.' Hall, at the S. W. corner of 11th and Olive streets, was formally opened to the public on the 21st ult. A magnificent programme that embraced some of the very first talent of the city drew out a gratifying attendance of our most cultured and music-loving people. Messrs. Charles Kunkel and E. R. Kroeger opened the programme with a duo for two pianos, "Sur un theme de Beethoven," by Camille Saint-Saens, Op. 35. Their second number was "Norma," op. 12, S. Thalberg, which was encored. Their interpretation of these works were in the highest degree artistic, with every shade of poetic feeling, admirable technical facility, purity of style and astonishing precision. Duo playing of this character is not an everyday occurrence, and there is not another city in the United States where such opportunities for hearing the grandest works in the literature of music for two pianos are offered as in St. Louis, and no two artists so well qualified have been more conscientious in their study and as successful in their rendition of such works as Messrs. Kunkel and Kroeger.

Mrs. Geo. W. Wiseman sang "Magic Song" (given in this number), by Meyer-Helmond. Her rare alto voice won its way at once, and every one evidenced a sense of great pleasure; an encore was exacted. The Mendelssohn Quintette Club, composed of Messrs. Heerich, Schopp, Mayer, Froehlich and Ehling, rendered "Spinnerleid," Holländer and "Moment Musical," Schubert. The latter was preferred, and caught the audience at once. It was given with an easy swing and charming dash; it was repeated for encore. The club also rendered "Andante" and "Allegro," Op. 107, Raff, most artistically. Mr. Ehling was at his best, and played his parts with the same bravour and dash that signalized his performance of this number last December.

Mr. Porteous sang "Bedouin's Love Song," Piusuti, in his usual refined style, and had to respond to a vigorous demand for an encore.

Mr. Geo. Heerich played "Faust Fantasie," Sarasate. It is very difficult, but the violinist was equal to the technical requirements.

Mrs. Cunningham always can be relied upon to do entire justice to what she essays, and her solo, "Sweet Dream of Love," Grammam, was a delightful success—winning an encore.

Every lady received an elegant programme, to which was attached a sweet bouquet of flowers.

The hall is the neatest and most inviting, by far, to be found here, and does justice to the enterprise of the Bollman Bros., whose work is noticeable as always most excellent. The hall

was tastefully decorated, and two baby grand Steinway pianos were used—to the delight of the audience, who received them as two beautiful and petted children are received by a proud and loving parent.

Mme. Albani Coming.—After an absence of five or six years Mme. Emma Albani-Gye returns to her native land, a noble artist bringing credit to her country and her profession. Not a singer of a few small opera roles like La Diva Patti, whose voice when not in use is wrapped up and kept from the gaze of men; Mme. Albani is a versatile worker in art's path-way, singing Handel in Crystal Palace, Dvorak in Birmingham, Gounod in London. Nature has been prodigal with her gifts to this nightingale, and they have been used generously and continuously with the enthusiasm of a true artist. Her Canadian tour was a series of triumphs. Her receipts have been from \$3,000 to over \$5,000, equalled only by Patti. Her United States tour began at Albany. She sang at Boston with the Symphony Orchestra, and from thence she will start on an extended tour in the West, visiting also San Francisco, and the British Columbia. Signor D. de Vivo, who has directed so many great artists, and who has been engaged as a joint manager with Mr. Lavine, will pilot this tour and no doubt to a great financial success. De Vivo says: "I am so glad to manage once more a great prima donna of the pure Italian school, and only wish that Mme. Albani would make up her mind to visit Australia, where a bonanza is waiting for her."

In private life Mme. Albani is a striking looking woman; she is tall, erect, and has a frank, open countenance, surrounded by a wealth of brown hair. Her complexion is a delicate pink and white, and when she smiles (a most winsome smile, by the way) she displays two rows of beautiful white teeth of which any woman might be proud.

When she sang in Ottawa the Parliament adjourned, so that the members might come and hear her sing. In Montreal, too, the principal officials came out to greet her. Season after season the Courts and Capitals of the Old World have vied each with the other in securing her for their festival performances in Italian, French, or German opera; Kings, Queens and Potentates have paid homage to her great talent as an artist, and her sterling and admirable qualities as a woman.

Last season she was the bright particular star of the London season of Italian opera, which was without a parallel artistically and financially for ten seasons past. In France, Italy, Russia, and Germany her success has been unabated. As an exponent of oratorio music she was long ago conceded to be without a rival.

Sig. D. de Vivo, the manager of Mme. Albani, has arranged for a series of three concerts in Music Hall on the 2d, 4th and 6th of April. Mme. Albani will be assisted by her London Concert Co., composed of Miss Grace Damion, contralto; Sig. Massini, tenor; Mr. Barrington Foote, basso; Mr. Ausorye, pianist; Mr. Barrett, flutist, and an orchestra of sixty musicians.

CITY NOTES.

Geo. Jarvis has charge of St. Peter's choir and organ. The choir is made up of boys' voices.

The principal feature of the Concert and Ball given by the Liederkrantz was the piano playing of Mrs. A. Bausemer.

Mrs. Joe Griesedick sang at the Liederkrantz entertainment, and was most favorably received. She is a pupil of Miss Charlotte Hax-Rosatti.

The Kate J. Brainard Ladies Quartette has added Kroeger's "All Fools' Day" to its repertoire. The quartette sang at the concert recently given by the Y. M. C. A. at East St. Louis.

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Miss Lilly Gavin sang "Salve Maria" by Mercadente, with violin obligato by Sig. Parisi at Balmer and Weber's Music Hall, and was received with the most marked approbation. Nothing less than a response satisfied the audience.

Mendelssohn's 95th psalm and Gounod's "Gallia" were rendered at the Church of the Messiah, the principals being Miss Ada Kalkman, soprano; Miss Minnie Bruin, alto; Mr. Chas. A. Metcalf, tenor; Arthur D. Weld, bass, and Mr. Ernest R. Kroeger, organist and director.

The choir of the First Presbyterian Church gave a church musicale in the parlors of the new building, corner Sarah and Washington avenue. The following well known talent participated: Mrs. Latay, Miss Louise Aubertin, Harry La Barge, Harry Keady and Mr. Osgood. Miss Lillian Hyde, accompanist.

Miss Wray Garey, the talented and rising pianist and organist of St. John's Church, gave a piano recital at St. John's Rectory, assisted by Mr. John Finney. Miss Garey played the "Trout," Schubert; Op. 25, Nos. 1 and 2; Chopin; "Old Hundred," Rive-King, and "Rondo Capriccioso," Mendelssohn, all of Kunkel's Royal Edition. Mr. Finney sang "My Queen," Blumenthal; and "The Daily Question," Meyer-Helmond. Rev. A. Alaine Maister read "Lady of Lyons," Act III., Scene II., Bulwer Lytton. The Chickering grand piano was used.

A Recital by scholars from the classes of Mme. Ysidora Clarke and Mr. A. W. Hoffman was held at the Beethoven Conservatory, Saturday, the 9th inst. The programme was as follows: 1. Piano Solo, "Allegro con brio," Sonata op. 2, No. 3, Beethoven, Miss Liddle Guenther. 2. Vocal Solo, "Dear Heart," Mattei, Miss Annie Unger. 3. Piano Solo, Le Chant du Bracconier, Ritter, Miss Julia Vogt. 4. Vocal Solo, "Forbidden Music," Miss Josie Singer. 5. Piano Solo, Nocturne, Meyer-Helmond, Miss Lillian Pike. 6. Vocal Solo, Ouvre tes yeux bleux, Massenet, Miss Mittie Cowling. 7. Piano Duet, Spanish Dances, Moszkowski, a. Dance, b. Bolero, Mrs. Katie Hein and Miss Laura Keber. All the scholars acquitted themselves in the most satisfactory manner, bearing evidence to the superior teaching they are receiving.

COMICAL CHORDS.

A spanking team—Our parents.—Mail.

What city is drawn more frequently than any other? Cork.

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When does the rain become too familiar with a lady? When it begins to pat her (patter) on the back.

Sorrows of the cross-eyed man—"Miss, may I have the honor of the next waltz with you?"

Two ladies (eagerly rising)—"With pleasure."

The sidewalks in Salt Lake City are twenty feet wide, so that a Mormon elder can go walking with his wife at his side.

The meanest man up to date is Snifkins. He sold Jones a half interest in a cow, and then refused to divide the milk, maintaining that Jones owned the front half.

Woman of the house (to tramp)—"Well, now, you said you would do some sawing after you got through eating."

Tramp—"Yes m, I will. Fetch on your violin."

"Gentlemen of the jury," said counsel in an agricultural case, "there were thirty-six hogs in that lot—thirty-six. I want you to remember that number—thirty-six hogs—just three times the number that there are in the jury-box."

Teacher: "How is Pompeii pronounced?" First boy—"Pompey I." Teacher: "Next." Second boy: "Pompey-ai." Teacher: "Next." Third boy: "Pompce." Teacher: "Next." Fourth boy, (with ineffable scorn): "I don't pronounce it. I just say 'Herculaneum.'"

"I cannot sing," he softly said,

"I will not sing," he brusquely added.

They said he had a level head,

And his decision they applauded.

If those who cannot sing would say,

"They cannot and they won't," how splendid

This life would be—a flowery May,

With most of earthly trouble ended.

—Boston Budget.

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25 ETUDES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.
Allegro $\text{♩} = 100$ to $\text{♩} = 126$.

J. B. Duvernoy Op. 176.

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

Moderato. ♩ - 100 - ♩ - 132.

2.

First system of exercise 2. Treble staff: 3, 5 4 2 1, 5 4 2 1, 5 4 3 2, 3 1, 5 4 2 1, 5 4 2 1, 3 5 4 2, 1. Bass staff: 5 4 1 2 1, 3 5 4 1, 5 4 1 5, 4 1 2 1, 3 1 5 1, 5 1 5 1, 2 4. Slurs connect groups of notes across measures.

Second system of exercise 2. Treble staff: 5 3 1 2, 5 3 1 2, 1 4 5, 5 3 1 2, 3 2 3 5, 4 3, 2 4 2 3 1, 3 1. Bass staff: 5 1 2, 1 3 5, 1 3 5, 1 2 3 1 3 5, 1 5 1 4 1 2 1. Slurs connect groups of notes across measures.

Third system of exercise 2. Treble staff: 5 3 4 2 3 4 2, 4 4 4 4, 4 2 1 2 4 2, 4 2 3 1 3, 5 3 4 2 4 2, 4 1 3 1 2, 3. Bass staff: 3 1 5 1, 5 1 4 1, 5 6 1 4 1 2 1, 3 1 6 1, 4 2 1 5, 1 2 1 5, 1 2. Slurs connect groups of notes across measures.

Moderato. ♩ - 100 - ♩ - 132

3.

p

First system of exercise 3. Treble staff: 3 2 1, 5 4 3, 2 1, 3 2 1, 5 4 3, 3 2 1, 3 2 1, 1. Bass staff: 5 3 1 3, 5 2 1, 5 3 1, 4 2 1, 5 3 1, 5 2 1, 5 3 1, 5 2 1, 5 3 1. Slurs connect groups of notes across measures.

Second system of exercise 3. Treble staff: 3 4 1, 5 3 4 2, 3 1, 1 2, 3 4, 5 3 4 2, 1 5 4 2. Bass staff: 5 3 1 5 2 1, 5 3 1 5 2 1, 5 3 1 5 2 1, 5 3 1 5 2 1, 5 3 1 5 2 1, 5 3 1 5 2 1, 5 3 1 5 2 1. Slurs connect groups of notes across measures.

Repeat from beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

4.

First system of exercise 4. Treble staff: 5 5 1 2, 5 3 5 1, 5 2 5 1, 5 3 5 1, 5 2 5 1, 5 3 5 1, 1 5 3 5, 1 5 2 5. Bass staff: 4 2 1, 4 2 1, 5 4 2 1, 4 2 1, 5 4 2 1, 4 2 1, 2 1 5. Slurs connect groups of notes across measures.

First system of a piano piece. The right hand features a melodic line with slurs and fingerings (1-4, 5-2, 2-3, 4-2, 1-4, 5-2, 2-1, 5-4, 3-2). The left hand plays a steady eighth-note accompaniment with fingerings (5-1-3, 5-1-2, 5-1-3-1, 5-1-2-1, 5-1-3-1, 5-1-2-1, 5-1-3-1, 5-1-2-1). Dynamics include *cres.*, *dim.*, *p*, and *cres.*

Second system of the piano piece. The right hand continues the melodic line with various slurs and fingerings. The left hand accompaniment includes some rests and longer note values. Dynamics include *p* and *p sostenuto*.

Third system of the piano piece. The right hand features more complex slurs and fingerings. The left hand accompaniment remains active. Dynamics include *cres.*, *sempre cres.*, *f*, and *ff*.

Fourth system, marked "5." and "Allegro moderato. ♩ -100- ♩ -132." The right hand plays a continuous eighth-note pattern with slurs and fingerings. The left hand plays a simple bass line with notes and rests. Dynamics include *p* and *p*.

Fifth system of the piano piece. The right hand continues the eighth-note pattern with slurs and fingerings. The left hand accompaniment includes some rests. Dynamics include *p*.

Sixth system of the piano piece. The right hand features slurs and fingerings. The left hand accompaniment includes some rests. Dynamics include *cres.*, *f*, and *f*.

Andante. ♩ - 88 - ♩ - 112

6. *p dolce. cantabile.*

Fine.

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

7. *p*

cres. f dim. Fine.

p cres. cres. f dim.

Repeat from the beginning to Fine.

Cantabile. ♩ - 88 - ♩ - 112

8. *dolce.*

Fine.

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*

10.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes fingerings and articulation marks. The piece concludes with a *Fine.* marking.

The score consists of two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The right hand includes fingerings such as 4, 2, 5, 3, 5, 2, 4, 1, 3, 3, 1, 4, 2, 1, 3, 1, and 5. The left hand includes fingerings such as 5, 2, 5, 1, 2, 3, 5, 1, 2, 5, 1, 2, 5, 1, 2, and 5. The score is marked with *Fine.*, *p*, and *cres.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The treble staff features a complex melodic line with many sixteenth notes, including fingerings (1, 3, 1, 4, 2, 1, 5) and a dynamic marking of *f*. The bass staff has a simpler accompaniment with notes and fingerings (5, 1, 2). The second system continues the piece, with the treble staff showing dynamics of *p* and *cres.*, and the bass staff showing dynamics of *cres.* and *p*. The piece concludes with a double bar line and repeat dots in both staves.

Moderato. ♩-100-♩-132.

11. *mf*

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The voice part enters in the second measure of the first system and continues through the fourth measure of the second system. The lyrics "The Rose Tree" are written below the voice line. The score includes fingerings, slurs, and dynamic markings.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *cres.*, *f*, *ff*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. Arrows point to specific notes in the bass staff, likely indicating bowing or breath marks. The piece concludes with a final double bar line.

Moderato. ♩ - 80 - ♩ - 112.

12. *dolce leggiero.*

cres. dim. dim.

This system contains measures 1 through 8. The right hand features a descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand plays a steady eighth-note accompaniment with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1. Dynamics include *cres.* at measure 6 and *dim.* at measures 7 and 8.

dolce leggiero.

This system contains measures 9 through 16. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1, 5, 3, 1, 5, 2, 1. Dynamics include *cres.* at measure 10 and *dim.* at measures 11, 12, and 13.

dolce leggiero.

dim.

This system contains measures 17 through 24. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 5, 3, 1, 4, 3, 1, 4, 3, 1, 5, 3, 1, 5, 2, 1. Dynamics include *dim.* at measure 20.

dolce leggiero.

cres. cres. dim. dim.

This system contains measures 25 through 32. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1, 5, 3, 1, 5, 3, 1. Dynamics include *cres.* at measures 26 and 27, and *dim.* at measures 28 and 29.

This system contains measures 33 through 40. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1, 5, 3, 1, 5, 2, 1. Dynamics include *cres.* at measure 34 and *dim.* at measures 35, 36, and 37.

dim. e ritard.

This system contains measures 41 through 48. The right hand continues the descending eighth-note scale with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 5, 3, 1, 4, 2, 1, 5, 3, 1, 5, 3, 1, 5, 2, 1. Dynamics include *dim.* at measure 42 and *e ritard.* at measure 43. The piece concludes with a final chord in measure 48.

(*SWEET EXPECTATION.*)

Allegretto.  - 84.

Musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Pedal markings (*Ped.*) and asterisks (*) are used throughout. The piece concludes with a copyright notice: Copyright Kunkel Bros 1889.

Cantabile.

Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. 1 5 2

Repeat from the beginning to F then go to the finale

FINALE.

Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. *

LAUTERBACH

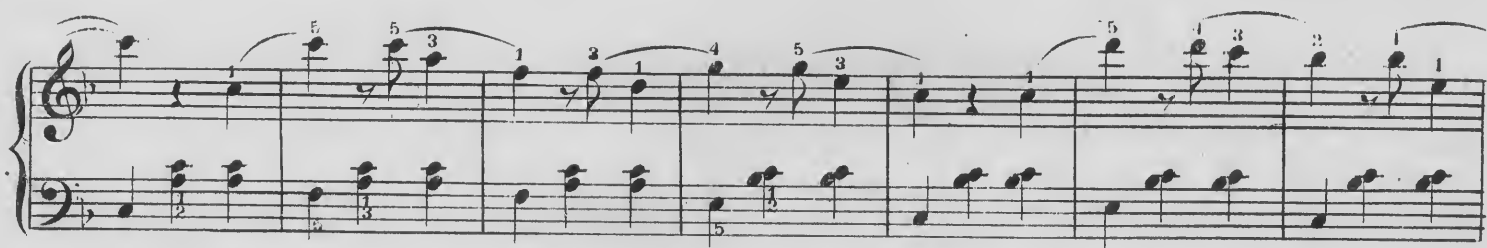
und

FREUT EUCH DES LEBENS.

WALZER.

J. STRAUSS.

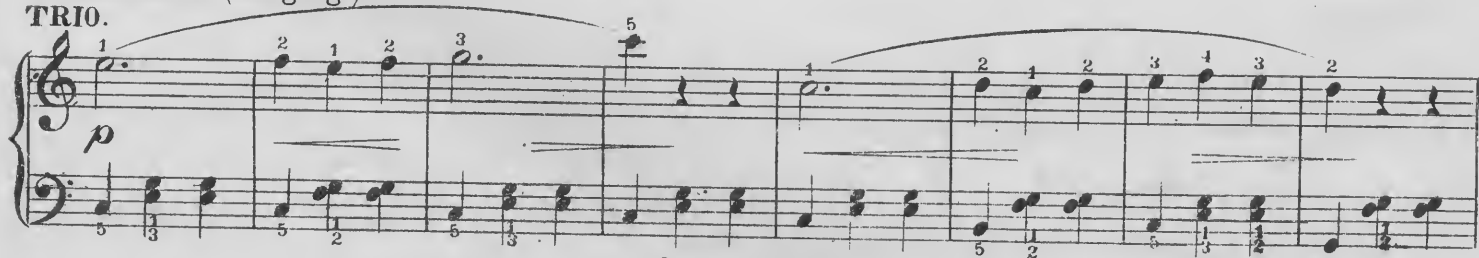
Waltz time $\text{♩} = 80$



Freut euch des Lebens.

Cantabile. (Singing.)

TRIO.



First system of musical notation. Treble clef staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, 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F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, 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F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, 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SONG OF THE SWALLOW.

(*WAS DIE SCHWALBE SANG.*)

REVERIE.

C.Bohm Op.270.

Andantino con espressione. ♩ - 80.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are marked throughout, including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece begins with a *p dolce* marking. Pedal points are indicated by "Ped." and asterisks (*). The notation also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The piece concludes with a *cantabile* marking and a *mf* dynamic. The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff is marked *p l.h.* and contains four measures of chords. The lower staff is marked *r.h.* and contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff. A *cres.* marking is present above the second measure of the right hand.

Second system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff is marked *r.h.* and contains four measures of chords. The lower staff is marked *mf* and contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff.

Third system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff is marked *cres.* and contains four measures of chords. The lower staff is marked *f* and contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff.

Fourth system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff contains four measures of chords. The lower staff contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff.

Fifth system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff contains four measures of chords. The lower staff contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff.

Sixth system of musical notation. Treble clef, key signature of two flats, 3/4 time. The system consists of two staves. The upper staff contains four measures of chords. The lower staff contains four measures of chords. Pedal points are indicated by *Ped.* and asterisks (*) below the staff.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piece features a variety of musical elements and dynamics. The first system begins with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system starts with a forte (f) dynamic and includes a piano (pp) dynamic. The third system features a piano (pp) dynamic and a 'doloroso' (painful) marking. The fourth system includes a piano (pp) dynamic and a crescendo (cres.) marking. The fifth system begins with a piano (pp) dynamic and includes a crescendo (cres.) marking. The sixth system starts with a fortissimo (ff) dynamic and includes a crescendo (cres.) marking. Pedaling instructions (Ped.) are placed throughout the piece, often with asterisks (*) indicating specific pedal changes. Fingerings are indicated by numbers 1 through 5 above the notes. The notation includes various musical symbols such as notes, rests, and slurs, as well as a repeat sign at the end of the sixth system.

pp *cres.*

Ped. Ped. Ped. Ped. Ped.

f *p*

Ped. Ped. Ped. Ped. Ped.

f

tranquillo. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped.

f *poco rit.* *tranquillo.* *l.h.* *p dolce.*

Ped. Ped. Ped. Ped. Ped. Ped.

l.h. *l.h.* *l.h.* *l.h.* *rit.* *pp*

Ped. Ped. Ped. Ped. Ped.

MAGIC BELLS.

POLKA.

ZAUBER - GLÖCKCHEN.

J. STRAUSS.

Polka time. ♩ - 120.

The musical score is written for piano and bass. It consists of five systems of staves. The first system begins with a piano (p) dynamic. The second system includes a first and second ending. The third system also includes a first and second ending. The fourth system ends with a forte (f) dynamic. The fifth system includes a piano (p) dynamic and a pedal mark (Ped.).

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First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

Repeat from the beginning to ♯ then go to the finale

FINALE.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and dynamics.

CONSOLATION.

(TROST.)

Song without words.

Felix Mendelssohn Op.30. No 3.

Introduction.

Adagio non troppo. ♩ - 66.

Song.

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Norma

JEAN PAUL.

Alla Marcia. M. M. ♩ - 144

The image displays a piano score for the piece 'Norma' by Jean Paul. The score is organized into six systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and meter are indicated as 'Alla Marcia. M. M. ♩ - 144'. The music is characterized by frequent triplets and a steady, rhythmic accompaniment in the bass. Dynamic markings include 'f' (forte) and 'sf' (sforzando). Pedal instructions, marked 'Ped.' and often followed by an asterisk, are placed below the bass staff of each system to indicate when to use the sustain pedal. The notation includes various musical symbols such as notes, rests, and slurs.

First system of musical notation, measures 1-4. The treble staff contains eighth-note chords with fingerings 4, 3, 2, 1 and 3, 2, 1, 4. The bass staff contains eighth-note chords with fingerings 2, 1, 3, 2 and 1, 2, 3, 1. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Second system of musical notation, measures 5-8. The treble staff contains eighth-note chords with fingerings 3, 2, 1, 4 and 3, 2, 1, 4. The bass staff contains eighth-note chords with fingerings 2, 1, 3, 2 and 1, 2, 3, 1. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Third system of musical notation, measures 9-12. The treble staff contains eighth-note chords with fingerings 3, 2, 1, 4 and 3, 2, 1, 4. The bass staff contains eighth-note chords with fingerings 2, 1, 3, 2 and 1, 2, 3, 1. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Fourth system of musical notation, measures 13-16. The treble staff contains eighth-note chords with fingerings 3, 2, 1, 4 and 3, 2, 1, 4. The bass staff contains eighth-note chords with fingerings 2, 1, 3, 2 and 1, 2, 3, 1. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

Fifth system of musical notation, measures 17-20. The treble staff contains eighth-note chords with fingerings 3, 2, 1, 4 and 3, 2, 1, 4. The bass staff contains eighth-note chords with fingerings 2, 1, 3, 2 and 1, 2, 3, 1. Pedal points are marked with asterisks and the word "Ped." below the bass staff.

8

Andante, M. M. ♩ = 80 (Hear me Norma, Duett.)

p

Ped. *

Ped. *

Ped. *

Ped. *

First system of piano music. The right hand features a melody with triplets and sixteenth notes, while the left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-4. A dynamic marking of *p* is present.

Second system of piano music. Continues the melodic and harmonic development. Includes triplets and sixteenth notes. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers. A dynamic marking of *p* is present.

Third system of piano music. The right hand has a more active melody with many sixteenth notes. The left hand continues with a rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers. A dynamic marking of *p* is present.

Fourth system of piano music. The right hand features a dense texture of sixteenth notes. The left hand has a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present.

Fifth system of piano music. The right hand has a melody with triplets and sixteenth notes. The left hand provides a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *p* is present. The system concludes with a double bar line.

Allegro.

Allegro. M.M. ♩ = 152.

Finale of Cavatina Casta Diva Act I.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with many slurs and fingerings (1-4). The bass staff contains a steady accompaniment with some 'x' marks above notes.

Second system of musical notation, continuing the piece. The treble staff has more complex figures with slurs and fingerings. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a series of chords with accents. The bass staff has a melodic line with 'x' marks. Pedal markings ('Ped.') and asterisks (*) are present in the bass staff.

Fourth system of musical notation. The treble staff continues with chords and accents. The bass staff has a melodic line with 'x' marks. Pedal markings ('Ped.') and asterisks (*) are present in the bass staff.

Fifth system of musical notation. The treble staff continues with chords and accents. The bass staff has a melodic line with 'x' marks. Pedal markings ('Ped.') and asterisks (*) are present in the bass staff.

First system of musical notation. Treble and bass staves. Dynamics: *sf*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *ff*, *f*, *ff*. Pedal markings: *Ped.*, ** Ped.*.

GAVOTTE.

Allegro maestoso ♩ - 120.

W. D. Armstrong. Op. 2.

The musical score is written for piano and right-hand accompaniment. It is in 2/4 time, key of B-flat major, and marked 'Allegro maestoso' with a tempo of 120 beats per minute. The score consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system includes a crescendo (*cres.*) and a decrescendo (*dim.*) marking. The fourth system concludes the piece with a final crescendo (*cres.*). Fingerings are indicated by numbers 1-5 above or below notes. Accents are placed over many notes throughout the piece. The score is published by Kunkel Bros. in 1889.

First system of musical notation. Dynamics: *mf*, *cres.*, *p*.

Second system of musical notation. Dynamics: *cres.*

Third system of musical notation. Dynamics: *mf*, *f*.

Finale. Dynamics: *ff*. Pedal markings: *Ped.*

Trio. La Musette.

Trio. La Musette. Dynamics: *mf*. Pedal markings: *Ped.*

Sixth system of musical notation. Dynamics: *mf*. Pedal markings: *Ped.*

Musical score for "The Rose Tree" in 3/4 time, marked *Andante*. The score is written for piano (p) and includes a pedal (Ped.) section. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (B-flat). The score is divided into measures by bar lines. The first measure is marked *p*. The second measure is marked *Ped.*. The third measure is marked *Ped.*. The fourth measure is marked *Ped.*. The fifth measure is marked *Ped.*. The sixth measure is marked *Ped.*. The seventh measure is marked *Ped.*. The eighth measure is marked *Ped.*. The ninth measure is marked *Ped.*. The tenth measure is marked *Ped.*. The eleventh measure is marked *Ped.*. The twelfth measure is marked *Ped.*. The thirteenth measure is marked *Ped.*. The fourteenth measure is marked *Ped.*. The fifteenth measure is marked *Ped.*. The sixteenth measure is marked *Ped.*. The seventeenth measure is marked *Ped.*. The eighteenth measure is marked *Ped.*. The nineteenth measure is marked *Ped.*. The twentieth measure is marked *Ped.*. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and fingerings. The lyrics "The Rose Tree" are written below the bass line, with the word "Pod." appearing at the end of each line of music. The score is presented in a clear, legible format with a white background and black ink.

[illegible]

Musical score for "Da Capo Gavotte." The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo/mood is indicated as "cres." (crescendo). The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with the instruction "Da Capo Gavotte."

PRELUDE CÉLÈBRE.

F. Chopin Op. 28. N^o 15,

Sostenuto. ♩ = 80.

p
sempre legato.

dim. e rit. *dolce.*

dim.

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First system of a musical score in G major (one sharp). The right hand features a series of eighth-note runs. The left hand has a bass line with some triplets. Performance markings include *cres.* and *dim.*. Fingerings are indicated by numbers 1-5. The system ends with a double bar line.

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has a more active bass line. Performance markings include *dim. e rit.* and *h.* (likely for *harmonica* or *harmonics*). The system concludes with a double bar line.

Third system of the musical score. The tempo marking *a tempo.* appears at the beginning. The right hand has a melody with some grace notes. The left hand has a steady bass line. Performance markings include *p dolce.* and *smorzando.*. The system ends with a double bar line.

Fourth system of the musical score. The right hand has a melody with some grace notes. The left hand has a steady bass line. Performance markings include *e slentando* and *f*. The system ends with a double bar line.

Fifth system of the musical score. The right hand has a melody with some grace notes. The left hand has a steady bass line. Performance markings include *riten.* and *perdendosi.*. The system ends with a double bar line.

LUCIA DI LAMMERMOOR.

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ - 144.

Secondo.

p

f

mf

Larghetto ♩ - 72.

f

mf

p

LUCIA DI LAMMERMOOR.

(Donizetti.)

Carl Sidus Op. 126.

Primo.

Allegro ♩ — 144.

The musical score is written for piano and voice. It consists of five systems of staves. The first system is marked 'Allegro' with a tempo of 144. The second system is marked 'Larghetto' with a tempo of 72. The third system is marked 'cantabile'. The fourth system is marked 'f' (forte). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The piano part features complex rhythmic patterns and fingerings, while the vocal part includes melodic lines with lyrics in Italian. The score is arranged in a standard format for a piano and voice duet.

Secondo.

First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*cres.*, *sf*, *mf*).

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*mf*).

Third system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*f*).

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*f*, *sf*, *mf*). A measure number "72." is present.

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*cres.*, *sf p*). Pedal markings "Ped." are present.

Sixth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 5 4 3 2 1, 4 3 2 1) and dynamics (*sf*). First and second endings are marked "1." and "2.".

Primo.

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The accompaniment continues with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody ends with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment ends with a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The music is in common time (C). The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes. The voice part consists of a single line of melody. The score is divided into measures by vertical bar lines. The piano part has a dynamic marking of *f* (forte) in the final measure. The score is enclosed in a decorative border.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a complex, flowing melody with many triplets and sixteenth notes. The voice part consists of a single line of music with lyrics. The score is divided into two systems. The first system includes the beginning of the song, and the second system includes the end of the song. The tempo is marked "Allegretto".

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and a final double bar line with repeat dots.

Allegretto ♩ - 72.

Secondo.

The first system of musical notation for the 'Secondo' part. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats. The dynamics include a piano (*p*) marking. The notation features various chords and single notes, with some notes marked with fingerings (1, 2, 3, 4, 5).

The second system of musical notation for the 'Secondo' part. It continues the piece with similar chordal textures and single notes. Fingerings are indicated above several notes.

The third system of musical notation for the 'Secondo' part. The notation continues with a mix of chords and single notes. A fermata is placed over a note in the treble staff.

The fourth system of musical notation for the 'Secondo' part. The piece continues with similar harmonic structures. A key signature change to two sharps (F# and C#) is indicated at the beginning of the system.

The fifth system of musical notation for the 'Secondo' part. The notation includes a forte (*f*) dynamic marking. The key signature remains two sharps.

The sixth system of musical notation for the 'Secondo' part. It concludes the piece with a final chord and a double bar line. The dynamics include a fortissimo (*ff*) marking.

Allegretto. ♩. - 72.

Primo.

This musical score is for a piano piece in 3/4 time, marked *Allegretto* with a tempo of 72 beats per minute. The piece is in the key of D major and consists of 72 measures. The notation is for a single melodic line, likely for the right hand, with a piano (p) dynamic marking at the beginning. The score is divided into six systems, each containing two staves. The first five systems are marked with a piano (p) dynamic, while the final system is marked with a fortissimo (ff) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with fingerings (1-5) and articulations (accents, slurs). The piece concludes with a series of chords and a final cadence.

O Whistle and I'll Come to You my Lad.

BALLAD.

Robert Burns.

Allegretto. ♩ 144.

The piano introduction is in G major, 6/8 time, marked *mf* and *Allegretto* with a tempo of 144. It consists of two staves. The right hand features a melody with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks at the beginning and middle of the piece.

The first vocal entry is on a single staff, marked with a first ending bracket. The lyrics are: "O.....whistle and I'll.....come to you, my lad, O..... whistle and I'll..... come to you, my lad; Tho'". The piano accompaniment is on two staves, marked *p*. It features a simple harmonic accompaniment with chords and single notes. The right hand has some triplets and slurs. The left hand has a steady accompaniment.

The second vocal entry is on a single staff, marked with a first ending bracket. The lyrics are: "fa-ther and mi-ther and a'should gae mad O..... whis-tle and I'll..... come to you my lad." The piano accompaniment is on two staves, marked *rit.* and *a tempo.* It features a simple harmonic accompaniment with chords and single notes. The right hand has some triplets and slurs. The left hand has a steady accompaniment.

1. But war-i-ly tent when ye come to meet me, And come na un-less the back
 2. At Kirk or at mar-ket, when e'er ye meet me, Gang by me as though that ye
 3. Aye vow an' pro-test that ye care na for me, An' whiles ye may light-ly my

1. yett be a-jee, Syne up the back style and let nae-bod-y see, And
 2. cared na a flee; But steal me a blink o' your bon-nie black e'e, Yet
 3. beau-ty a wee; But court nae a nith-er tho' jok-in' ye be, For

1. come as ye were..... na com-in' to me, And come as ye were..... na
 2. look as ye were..... na look-in' at me, Yet look as ye were..... na
 3. fear that the wyle..... your fan-cy frae me, For fear that she wyle..... your

1. com-in' to me.
 2. look-in' at me.
 3. fan-cy frae me.

mf *rit.*

Ped. *

I DREAMT THAT I DWELT IN MARBLE HALLS.

(Ballad from the Opera "Bohemian Girl.")

Andantino. ♩. 60.

M. W. Balfe.

douce assai

mf

p

I dreamt that I dwelt in mar - ble halls, With vas_sals and
I dreamt..... that suit - ors sought my hand; That knights up - on

serfs at my side And of all who as - sembled with - in..... those walls That
bend - ed knee..... And with vows no maid - en heart could with stand They

I was the hope and the pride..... I had riches too great to count; could
pledged their faith..... to me..... And I dreamt that one of that no- -ble

boast of a high..... an - ces - tral name..... But I al - so dreamt which
host Came forth my hand to claim..... But I al - so dreamt which

pleas'd, me most That you lov'd me still the same, that you lov'd me you, lov'd me
charm'd me most That you lov'd, me still the same, that you lov'd me you, lov'd me

still the same That you lov'd me you, lov'd me still..... the same. same.
still the same That you lov'd me you, lov'd me still..... the

DAS ZAUBERLIED.

THY MAGIC SONG.

♩. - 69.

Erik Meyer-Helmund Op. 21. No. 2.

Trüumerisch, doch nicht schleppend.
Dreamily, but not dragging.

2. Und im - mer - dar er
1. Wenn dein ich denk' dann

1 In thoughts of thee I
2. But e - ven now my

2. klingt mun leis' Die See - le mir..... be - rü - ckend, Gar
1. sinn' ich oft In träu - me - ri - schem Gang.....

1. si - lent grow With thy sweet im - age near.....
2. soul is fill'd With rap - ture sweet en - tran - cing

2. Denn seit dem Tag an dem ich schied Von ew' - ger Lieb' be
 1. Weiss ei - nes nur seit dem ich schied Von deinem Reitz be -
dolce. cres.

1. But this I know since help - less quite I left oh love thy
 2. For since the day I bade a - dieu To love that help - less

pp. *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.*

2. zwun - gen Von ew' - gen Lieb be - zwun - gen
 1. zwun - gen Von dei - nem Reitz be - zwun - gen
poco a poco accelerando e cres.

1. charm - ing I left oh love thy charm - ing
 2. bound me To love that help - less bound me

poco a poco accelerando e cres. poco rit. *Ped.* *Ped.* *** *Ped.* *** *Ped.* *Ped.*

Più moto.
 2. Hör ich ach nur dein Zau - ber - lied
 1. Du hast mit dei - nem Zau - ber - lied
f sehr leidenschaftlich.

1. Nought but the ma - gic of thy voice
 2. No oth - er voice can charm a new

Più moto. f *Ped.* *Ped.* *** *Ped.* *Ped.*

2. Tief in mein Herz ge - sun - gen
 1. Dich in mein Herz ge - sun - gen

1. Can still my hearts a - larm - ing
 2. Thy ma - gic voice hath bound me

Ped. *Ped.* ***

2. Hör ich ach mir..... dein Zau - - ber - lied.....
 1. Du hast mit dei - - nem Zau - - ber - lied.....

1. Nought but the ma - - gic of..... thy voice.....
 2. No oth - er voice..... can charm..... a - new.....

or thus.

2. Tief in mein Herz..... ge - sun - - - gen.....
 1. Dich in mein Herz..... ge - sun - - - gen.....
 cresc.

1. Can still my hearts..... a - larm - - - ing.....
 2. Thy ma - gic voice..... hath bound me.....
 poco rit.

poco rit. poco dim. e rit.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante $\text{♩} = 72$

p

Ped. *Ped.* *★ Ped.* *Ped.* *Ped.* *★*

f

Ped. *★*

p

Ped. *★* *Ped.* *★*

p *pp*

Ped. *★*

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Vivace

Allegro ♩ = 138.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and fingerings. The first system is marked *Vivace* and the second system is marked *Allegro* with a tempo indication of ♩ = 138. The piece features dynamic markings including *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation is written in a style typical of 19th-century piano music, with a focus on technical skill and expressive playing. The piece concludes with a double bar line and a final chord in the bass staff.

Moderato ♩ = 60

p Cantabile.

Allegro $\text{♩} = 96.$

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 16 measures. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The accompaniment is primarily composed of eighth and sixteenth notes, often beamed together. The score includes fingerings (1-5) and articulation marks (accents) for both hands. The piece concludes with a double bar line and repeat dots in the final measure.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including some chords and eighth-note runs. The score is divided into measures by vertical bar lines, and there are fingerings indicated by numbers 1-5 above the notes. The overall style is that of a traditional folk song.

"Adolphus, d'ye know that I am a little vexed at Miss Simmons?"
 "What happened, Arthur, old boy?"
 "Well, you know I pride myself on my singing. We were at the piano. 'I'll sing one more song, and then go home,' I said."
 "Was it late?"
 "About midnight."
 "And what did she say?"
 "She said: 'Can't you go home first?'"
 "And did you?"
 "Yes, Adolphus. I tell you, I'm a little mad about it."

Al—"Say, why are you always treating that Miss La Fattee to ice-cream in winter?"
 Ed—"Because cold contracts, you know, and I thought by applying it inside when the weather was applying it outside, I might, perhaps, get her reduced so as to put my arm around her."

Speeches to be Lived Down. The Miss Browns—"Oh, so glad to see you, Mary! But we've such dreadful colds, we can't kiss you, dear. We can only shake hands."
 Fair Visitor—"Oh, dear, how sad! I hope you haven't got a cold, Mr. Brown."—Punch.

All pieces contained in any copy of the Review can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

A Moving Tale.—Conductor of Broadway Car (authoritatively motioning to a line of people)—"Move up, please, and give this lady a seat." (The lady is one of the numerous individuals who invariably persist in clinging to the rear end of the car.) District messenger boy (at the head of the line, who has "moved up" already oftener than he thinks consistent with his dignity and comfort)—"Dis ain't no pergressive euchre party. If de lady wants a seat, dey's one up at dis end."

A remarkable case is reported in Jersey City of a negro woman turning white in three years. A still more remarkable one is that of a Minneapolis girl who turned from white to black and then to red in less than three minutes. She went through the tunnel with her sweetheart.—Minneapolis Tribune.

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The correspondence of Wagner with Heine and others is about to be published by Messrs. Breitkopf and Hartel. It is said that these letters will show the composer in a more favorable light than did his correspondence with Liszt, whom he was perpetually begging for small loans, the repayment of which is still "of the future."

The death is announced at Weimar, at the age of seventy-eight, of Josef Gung'l, the once famous Hungarian dance music composer and conductor. He was the son of a stocking weaver, and began life as a school-master. Among his 400 compositions his "Amoretten Tanze," "Feuer Klänge," "Soldaten Lieder" and "Schon Suschen" were highly popular.

In Nagasaki, China, lives a fire-works maker who manufactures pyrotechnic birds of great size that, when exploded, sail life-like through the air and perform the same movements exactly like living birds. The secret of making these wonderful things has been in the possession of the oldest male child of the family of each generation for over 400 years.

Anton Devorak was the son of a poor tavern-keeper in Bohemia; nevertheless his genius for music enabled him to rise superior to his lowly and unfavorable conditions, and like a jewel of the rarest quality to shine resplendent amid meaner surroundings. The exigencies of life had often brought his father's family into a state of destitution and even to the verge of actual starvation. In the desperate

straits into which they were thus occasionally plunged, he managed to furnish subsistence by means of his talent as a violinist; and with an unflinching and sublime faith that destiny would sooner or later place his musical star in the ascendency, he continued to struggle on until his genius, supported by indomitable will power, placed him in the strong current of popular favor and success. To day he is acknowledged to be one of the most original and interesting of musical composers, whose works have found favor through performance in all the great cities of enlightened Christendom.

The One O'Clock Club was entertained by Miss Emma Barney, at the residence of her parents, Mr. and Mrs. Charles E.



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Barney, No. 2228 Lucas place. The programme was opened with a piano duet by Miss Ada Alexander and Miss Brancorner, and was followed by "Stephanie Gavotte," a vocal solo, by Mrs. Joseph Boggy; a piano solo from "Traviata," by Miss Birdie Fisher; a song, "Jem," by Mrs. George Wiseman; a piano solo, Liszt's "Recordanza," Miss Ray Fraley; "Kuy Blas," a piano duet, by Mesdames Sheppard and Humphrey; a recitation by Miss Minnie Russell; a violin solo by Miss Fannie Stickney. Mrs. Mattie Hardy sang a beautiful contralto solo, "Dreams." Mr. Thomas Doan sang a tenor solo, "Dear Heart." A piano solo, "L'Africaine," by Miss Selma Krausse.

The Self-Improvement Club was entertained by Mrs. A. T. Pratt, at her home on Washington avenue. A very enjoyable

programme was given: Duet, piano, "Spanish Dances," by Moszkowski, Mrs. F. Pond and Mrs. Angell; vocal solo, contralto, by Miss Aubertin; Heller's study No. 2, solo, piano, Miss Mary Angell; ballad, "Tell Her I Love Her So," vocal solo, Mrs. Cannon; piano selections from Hummel's compositions, Mrs. Balmer; "Among the Lilies," by Dana, vocal soprano, Mrs. Moshier; "Time and Tide," by Rodney, vocal solo, Miss Nellie Haynes; Schubert's Impromptu No. 3, piano, by Mrs. Stewart; Miss Nellie Haynes then sang "Love's Old Sweet Song," (Malloy); "Harmonious Blacksmith," piano, Haydn, Mrs. F. Pond; vocal quartette, "Longing," Otto Lob, Mrs. Hemphill, Mrs. F. Pond, Mrs. C. Hilsley, Mrs. Ilgenfritch; "Sarabande and Passacaille" of Handel for piano, Mrs. Angell; vocal solo by Miss Aubertin; "Polish Dances," piano, Mrs. Ilgenfritch.

The Thirtieth Annual Commencement Exercises of the Homoeopathic Medical College, of Missouri, were held at Pickwick Theatre, the 14th inst. The following programme was presented: Guitar Quartette, "Boulanger March," C. H. Bartlett, E. W. Farris, D. E. Dalton Robt. Suringer. Prayer, Rev. Benj. E. Reed, D. D. Vocal Solo, "Tis I," Pinsuti, Mrs. Mattie Hardey. Conferring Degree of Doctor of Medicine, C. W. Spalding, M. D. Piano Solo—Alpine Storm, Idyl Charles Kunkel, Mr. Charles Kunkel. Awarding of Prizes, I. D. Foulon, A. M., L. L. B. Vocal Solo, a. The Double Loss, b. Warning, Meyer-Helmund, Mrs. Mattie Hardey. Address on Part of Faculty, Rev. Geo. M. Sanborne. Piano Solo—Gems of Scotland, Rive-King, Mr. Charles Kunkel. Benediction. The Chickering Grand Piano was furnished by Field-French Piano Co., General Southwestern Agents, 902 Olive Street.

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The Swedish National Ladies' Octette, assisted by the humorist, imitator and character sketch artist, Mr. Edmund T.

Phelan, gave a concert at Entertainment Hall, Monday evening, March 25th. The Octette has received the highest praise from Eastern cities, and the readings and sketches of Mr. Phelan were delightful.

The Robert Emmet anniversary celebration at Entertainment Hall was attended by a very large audience. The programme included a piano duo of Irish airs, Mrs. Silverburg and Thomas Moore; "The Minstrel Boy," Geo. Wiseman; "Kathleen Mavourneen," Miss Martin; "Erin, Oh, Erin," Edward Dierkes; "I Dreamt I Dwell in Marble Halls," Mrs. Cunningham; "Eileen Mavourneen," Edward Dierkes; "The Pretty Girl Milking Her Cow," Miss Martin; "Last Rose of Summer," Mrs. Cunningham. The exercises closed with the audience singing "God Save Ireland."

One of the most pleasant home concerts of the month, was "an evening with the modern European composers," given by Miss Nellie Strong, at her music rooms on Leffingwell ave. The young lady was in her happiest frame of mind and played with great spirit and abandon. She was ably assisted by Mrs. A. D. Cunningham, soprano, Mrs. Mattie Hardey, contralto, Mr. Schoen, violinist, and her three talented pupils, Misses Nohl, Vieths and Baugh.

A GRAND TREAT IN STORE.

Manager Mills of the Exposition has completed arrangements for an engagement of the Metropolitan Opera Co. at Music Hall during the week following May 6. The full company is promised for that week, containing about 160 people—artists, orchestra and chorus. The repertoire will consist of Wagner's "Nibelungen," Ring of four operas—"Rheingold," "Walkyrie," "Siegfried" and "Götterdämmerung"—"The Meistersinger" and "Tannhauser."

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